into. I will only here observe, that if, with Sainte Croix, we receive it as authentic, we must suppose two excavations of the Mausoleum by the knights—the first, when Henry Siegelholt built the fortress,—the second, a century afterwards, when the walls were repaired just before the siege of Rhodes.

CHARLES NEWTON.

MODERN BELGIAN ART.

MESSRS. WAPPERS AND CONSCIENCE, the director and secretary of the Antwerp Art-Academy, have of late undertaken a journey to Germany, and made some considerable stay at Munich. Their object was not merely general information, but that major one of establishing a connection between Belgian and German *art* and *mind*. Since the times of Van Eyk and Memmling, the very characteristic of Flemish art has been a naïve *German* perception of objects, and a lively rejoicing in all splendour and hue of colour. This *style* of Belgian art has, however, been obliterated at several periods—especially in the latter century, when Belgium, like whole Europe, imitated the mawkishness and the tinsel of spurious French artists. When David had formed a new art-school in France, and the best ancient pictures of Belgium were transported to Paris—both these incidents became instrumental in keeping down and neutralizing Belgian art-style; circumstances which still worsted when David settled at Brussels, and obscured by his powerful individuality every light likely to arise at his side!

It was, therefore, a great merit of Mr. Wappers, to have dispelled that extraneous art-spell, and to have formed at Antwerp a new art-school, which seems to revert to the character and brilliancy of its predecessors. This regeneration of Belgian art is the more promising and important, as it coincides with that of other branches of art, nay, that of the nation.

It is such and similar ideas which animate Mr. Wappers. He is enthusiastic in his wishes for the forming of the above art-connection and art-fusion, and thinks that, by the combination of German and Belgian art, something really grand and worthy will be achieved. Belgian painters are more skilled, and apter to the seizing of nature in frame-surrounded spaces; more skilled in the colouring and the whole technicism of art. To this Mr. W. wishes his pupils to adhere, and to improve in it if possible. But he does not overlook that, for doing any thing great in our age, a basis of free, *ideal*, and liberal *ideas* is required,—and this requisite he finds in German art, whose votaries are conspicuous for their extended studies and deep research. This desired combination of two great art-schools is now progressing adequately, and promises still greater results. The Antwerp Academy is now frequented by *twenty* German artists,* and now Belgian painters begin to go to Munich. The Belgian Government facilitate such endeavours, as two prizes of 2,500 francs are yearly awarded to such pupils whose works have been crowned at the great yearly art-exhibition. These prizes (stipends) are retained four years, and the artists went hitherto all to Italy; but of late they have gone also to Paris, and now they go to Munich. On the other aids given by Government to Belgian art, we have spoken on another occasion.†

That these new art-tendencies of Belgium hinge on and go back to their great prototype—we mean *Rubens*, is matter of necessity. But as this master was an astonishing hand at work (Mr. John Smith enumerates 1,500 pictures issued from his *atélier*), he observed that policy, to send all his inferior productions into the wide world, while the best he kept near him. Thus it is at Antwerp, where Rubens is to be alone studied in his whole completeness—in his whole greatness. Rubens's art-soul dwells in the art-treasures of Antwerp. Such precedents might have animated Mr. Wappers, whose art-exertions strangely coincided with the revolution of 1830. A month before that event, the art-exhibition of Brussels had been opened. Amongst the host of tinsel and flippancy, the picture of the siege of Leyden (1574) attracted all eyes. *There* was more in it than met the *mere* eye. Every one asked after the painter. It was an unknown pupil of the school of Antwerp—it was Wappers. A terrible reaction of all the *dunceism* followed, as might be expected, but as early as 1836 it had run its short and honourless race—and in 1839 and 1842 Wappers stood no more alone, but such men as De Keyzer, Galloit, De Biefve, &c., stood, if not beside him, at least near him. Belgium had become a realm—her painters a school. Conjointly with painting, sculpture also underwent the same regenerative process, of which Geefs, Jehott, Simonis, and others, are speaking examples.

We subjoin a list of the art-schools of Belgium—a *country* of two millions of people. Antwerp—director Mr. Wappers. Brussels, ditto Mr. Navez. The academies of Ghent and Brügge (the cradles of the Van Eyks)—then Malines, Löwen, Liège, Ypern, Alost, Bergen, &c.

* We are not aware whether any Englishmen study or have studied there.

† Vide Vol. IV. p. 475.

STUDY OF GOTHIC ARCHITECTURE.*

THE author of the work before us, except perhaps the practical knowledge acquired only in the profession, has all the requisite qualifications for the subjects he has written upon. Though popular works and lectures on gothic architecture are still numerous, it is always interesting, even to an advanced student, to see what different treatment may be given to a familiar subject, and to examine into new views on controversial points. Therefore, notwithstanding this work has much the same object and appearance as Mr. Bloxam's well known duodecimo; even by those who possess that useful work, it may be read with advantage. Our question is less with the appropriateness of a title, than with the matter that a work contains. Were it otherwise, admitting that the word "manual" may imply a portable form, we should be inclined to say, that "a Manual of Gothic Architecture" would include a much greater amount of matter than is here supplied. The term might rather mean a systematized list of examples or works in which reference is made to the style, than the subject abbreviated, as an introduction to the study, which this and similar works mainly are. But the reader will glean from the present "Manual" many valuable facts and principles, and much less of objectionable matter, than might at this moment by some persons have been expected.

Mr. Paley devotes less space to the styles, so called, than does Mr. Bloxam; and he treats them rather as features in a continuous progress than as they are popularly considered. The important features of windows and doorways are the subject of separate chapters, and other subdivisions are "the uniformity and progressive character of the gothic styles," "the principles of gothic composition, construction, and effect;" and on "the parts of churches." The work also contains an interesting chapter on monumental brasses, by Mr. C. R. Manning, the author of a lately published list. The illustrations are well engraved, mostly from examples not previously published. The author holds the opinion of the existence of many Saxon remains of early date, and makes a distinction between styles in use previous to the Conquest, which view he supports by reasoning which is worthy of attention. But we question whether his table would not be more clear, if the term "early British" were applied, and confined to remains of ante-Saxon date. His nomenclature stands thus:—

I. ANGLO-ROMANESQUE.

1. *Early British*, or *Anglo-Saxon*.
2. *Ante-Norman*, from about 950 to the Conquest.
3. *Norman*, 1066 to 1170.
4. *Transition*, 1170 to 1200.

II. GOTHIC.

5. *First Pointed*, 1200 to 1240. ("Early English," *lancet*,—single lights.)
6. *Late*, or *Florid First Pointed*, 1240 to 1270. ("*Geometric*.")
7. *Geometric Middle Pointed*, 1270 to 1330. ("Geometric," or "Early Decorated.")
8. *Complete Middle Pointed*, 1330 to 1380. ("Pure," or "Flowing Decorated.")
9. *Third Pointed*, 1380 to 1485. ("Perpendicular.")
10. *Florid Third Pointed*, 1485 to 1546. ("Tudor.")
11. *Debased*, or *Semi-Classic*, 1546 to 1650.
12. *Revived Pagan*, 1650 to 1840.

The author explains the characteristics of each period in concise terms. But he is scarcely right in assuming that the pressure of Norman vaulting is altogether "straight downwards on the walls;" an error he seems to have been led into by reliance upon Mr. Hope, whose opinion would not have weighed against Mr. Paley's own recollection of many Gothic arches, the *half* of which, he may have seen *standing*. He points out that pinnacled buildings form quite a distinct *class* from those with eave-roofs, capped towers, low walls, bold and short buttresses, &c.; and rightly remarks, that this difference in character is often unattended to. He is of opinion that perpendicular tracery, about the origin of which there has been much discussion of late, was in common use as early as 1370, and was not unknown *previously* to the era of William of Wykeham. He says, that "perpendicular" windows are found along with "decorated," when it is impossible to assign any difference in date: but, we think that in some other places, sufficient importance is not given to the retention of old forms, through the slow communication of improvements, or perhaps the instant adoption of any invention in a part of detail, in accordance with the author's general view, and with that of Professor Willis, mentioned in our reports of his lectures. The difficult questions connected with the use of the grotesque in sculpture, the identity of coeval details, and with complete revolutions in style, are touched upon. The author considers that the "masters" of the Freemasons, who have been thought to be the same as our architects, were rather the superintendents of the works, than the designers. But he seems to think, that the Freemasons had a practical dexterity which we have no conception of, and which enabled them to dispense, in a great degree, with drawings. The chapter on gothic composition is ably written, though we think that, unintentionally, rather too great stress is laid upon the supposed principle of irregularity. At least, we deem that it is a great mistake to design irregularity, as we find it in some modern works. As we have before pointed out, this would be as foreign to the principle of gothic architecture, as the reverse errors, at one time more frequent.

Mr. Paley differs from the opinions, which have gained ground, as to the use of those singular apertures called *lychnoscopes*. It will be recollected, that the latest theory was, that they were symbolic of the wound in the Saviour's side.(†) They are now called *offertory windows*.

On the whole, we look upon this work of Mr. Paley's as a very useful contribution to the collection of books on gothic architecture.

* A Manual of Gothic Architecture, by F. A. Paley, M.A., author of "A Manual of Gothic Mouldings," &c., with nearly 70 illustrations. London: Van Voorst.

THE SCHOOL OF DESIGN.—Sir,—It is a trite adage, that alteration and improvement are not synonymous terms; so it will appear here. The unfortunate students were compelled to absent themselves the whole of the week before last, while certain "learned Thebans" demolished the gas-burners, for the substitution of four Bude-lights at right angles. These emit a much whiter and more brilliant light, which, being reflected from the numerous casts on the walls, causes all persons in the room to appear like pale, ghastly spectres, or, as we have seen the stage at Astley's in our boyish days, lighted up with white fire at the *denouement* of a pantomime. The abortive result is this—four distinct powerful flames produce four separate shadows; so, when a student is drawing, he is annoyed with the shadows of four pencils and four hands, which fall directly over his subject. It is by no means uncommon to see his own human face divine darken his drawing, while the shade of his form-fellow's contour happens to strike nearly on the same spot. The tyro gets enraged and perplexed, and in despair forsakes copying bad ornament from the German, and resorts to the pure figure, by tracing the outline of the two profiles; which, when done, reminds the observer of a coin of the reign of William and Mary. +

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